

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, JUNE 13, 1885.

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Opening Night of the Season.—Madame Adelina Patti.

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THE BANDBOX.

(Continued from page 347.)

The Rent Day, by Douglas Jerrold, was revived at the end of May, with Mrs Nisbett, Miss Daly, Hammond, Forrester, Attwood, and Hall, who had replaced Mitchell as "Iago," in the burlesque of *Othello*. On Thursday the 21st of July, Douglas Jerrold, now writing under the pseudonym of Henry Brownrigg, produced a three-act drama, *The Bill-Sticker*; or, *The Old House in the City*, which was most effectively interpreted by Hall, Hammond, and Miss Daly. Another novelty by the aforesaid author, *The Perils of Pippins*; or, *The Man who couldn't help it*, being "a burletta of Adventure in Five Parts," made a decided hit on Monday the 29th of August, and the season of this now prosperous little house came to a conclusion on Saturday the 17th of September, with the 107th representation of the *Othello* travestie and a farewell address by Mr Hammond. The comedian, T. Green, and Mrs Frank Mathews played here for the benefit of Master Spencer Forde, in *The Married Rake*, on Monday the 27th of February, 1887, and Mr Webster gave his monologue entertainment during Lent. Mr Hammond re-opened the theatre on Easter Monday, the 27th of March, with a new drama by Douglas Jerrold, *The Gallant Showman*, very well played by the lessee, H. Hall, G. Cooke, Attwood, Miss Daly, and Mrs Stirling, who was now engaged in place of Mrs Nisbett. Several of Douglas Jerrold's dramas, such as *The Golden Calf*, *The Bride of Ludgate*, *Nell Gwynne*, and others already well-known, were revived for Mrs Stirling, and on Monday the 8th of May was brought out a new Shaksperian parody, by the author of *Othello*, entitled *Romeo and Juliet as the Law Directs*. Hammond was "Romeo," Miss Daly, "Juliet;" and Mrs C. Melville the "Nurse." This had only a moderate run, and was replaced in the middle of June by another piece of the same description, a burlesque on Sheridan Knowles' play of *The Wife, A Tale of a Mantua-Maker*. On Monday the 10th of July Dickens' *Pickwick* was dramatized by Moncrieff, under the title of *Sam Weller*; or, *The Pickwickians*, with Hammond as "Sam," and A. Younge as "Mr Pickwick." Mr Hammond's benefit took place on the last night of the season, Thursday the 12th of October, when *Sam Weller* was played for the eighty-first time, and Mr T. P. Cooke appeared as "Philip" in the melodrama of *Luke the Labourer*.

The conjuror, Mr Sutton, occupied the Strand in January, 1888, and Mr Hammond recommenced his labours at Easter with *Sam Weller*, and his old company, with the important exception of Mrs Stirling, in whose place Mrs Franks—of the Olympic—was engaged. Poole's burlesque of *Hamlet* was revived on Monday, the 28th of May, and a fortnight later a new burlesque by Mr Dowling, *The Lady of Lyons*; or, *Clod, the Bellows Mender*, with Hammond and Miss Daly, proved very excellent fooling, Miss Daly's acting, indeed, being considered almost too neat for mere burlesque. A continuation of *Sam Weller*, entitled *The Pickwickians in France*, was also tried. *Tarnation Strange*; or, *Mere Jonathans*, written by Moncrieff, with Hammond as "Jonathan Jonah Goliath Bang," caused much genuine laughter early in August, and the name of the lovely Mrs Honey was also again to be found in the bills at this time. *Up and down*; or, *The Road of Life*, was the next venture, and was written by Moncrieff. On Monday, the 24th of September, *Jacques Strop*; or, *A few more passages in the life of the renowned and illustrious Robert Macaire*, written by Charles Selby, introduced Mrs Selby for the first time to a Strand audience, as "Mme Ganache." Mr J. Lee played "Robert Macaire," and Hammond, "Jacques Strop." The season terminated in October, and the next one was commenced at Easter, 1889, when Hammond brought back Mrs Waylett in *The Four Sisters*. The lessee played himself in a vaudeville, *The King's Gardener*, and the whole company were marshalled in a sort of *révue*, called, *Popularity*; or, *Theatrical Winter Review*. Moncrieff's version of *Nicholas Nickleby* was produced on Monday, the 20th of May, with Miss Daly as "Smike," and Mr J. W. Ray, a very clever actor of old men, as "Ralph Nickleby." Hammond played "John Browdie." This had a great run. Miss Betts and Mrs W. West were engaged in July. Nothing else occurred worthy of remark between now and the close of the season, which occurred at the usual time in October, when Mr Hammond informed his audience that, owing to the success of his speculation, he was about to remove to Drury Lane. He did so, and

there speedily lost all the money which he had made in the course of his merry and prosperous three-years tenure of the Strand.

Professor Anderson, "The Wizard of the North," had the house during the first six months of 1840, after which—at the end of July—it was opened by a commonwealth, consisting of Mr and Mrs Selby, Mr and Mrs Howard, and Mr Attwood. Hammond, who by this time doubtless regretted that he had ever left, returned in *Othello* at the end of September, and played for a short engagement. Mrs Grattan also appeared. The season closed on Monday the 12th of October. It had been brief, unprofitable, and unmarked by any novelty. The conjuror, Jacobs, leased the Strand in Lent, 1841, and at Easter it was opened under the management of Mr H. Hall, when a clever duologue address, written by Leman Rede, was spoken by Mr Attwood and the lessee. This was followed by a drama, *The Silver Thimble*, from the pen of Mark Lemon, and a mythological burletta, *The Mission of Mercury*—by Leman Rede. The company included Hall, Attwood, Maynard, Cullenford, J. W. Ray, and Mrs Keeley. Mr E. Stirling's *Rubber of Life*; or, *St Giles' and St James'* was successfully tried in May, but a more interesting novelty was Leman Rede's two-act burletta, *The Devil and Dr Faustus*, in which "Faust" was transported to London from Mentz by "Mephistopheles" (Mrs Keeley). The piece was deservedly successful, and its scenery, painted by Mr Gordon, also came in for much praise. *Aldgate Pump*, by Mr Saville, and Leman Rede's extravaganza, *The Frolics of the Fairies*, with Hall as "Paddy," from Cork, and Mrs Keeley as "Will-o'-the-Wisp," were the next novelties, and the inimitable actress appeared rather later in a new two-act version of *Barnaby Rudge*. Keeley joined at the end of August, playing together with his wife in a farce, *The Bump of Benevolence*, and a burletta on the subject of *Punch*. Mr Hall brought his first season, the profits of which were both considerable and well merited, to a close at the usual time in October.

The wizard Jacobs again set up his apparatus in January, 1842, and on Easter Monday Mr Hall commenced his second season with a company comprising Misses Daly, Yarnold, Collett, Mrs J. F. Saville, and Mrs Melville, Messrs Balls, A. Younge, J. F. Saville, Attwood, Collier, and Maynard, and two new pieces, a drama, *Robert Burns*, by Mark Lemon, and a classical burletta, by Leman Rede, *The Conquest of Cupid*. At Whitsuntide a burlesque on *Macbeth* was given, with Hall as the "Thane" and Miss Daly as "Lady Macbeth." At the end of May an engagement was effected with the Keeleys, and on Monday the 6th of June a new farce by Charles Selby, *Boots at the Swan*, was brought out, with Keeley as "Jacob Earwig." This will be recollected later as one of Robson's favourite parts. The Keeleys remained till the end of August, and the season was brought to a successful close during the latter days—or nights—of September, with a very well written piece by Oxenford, *Legerdemain*; or, *The Conjuror's Wife*, in which the acting of Hall, Maynard, and Miss Daly attracted a good deal of attention.

(To be continued.)

CHEAP OPERA is as yet a myth in New York; the Academy of Music has had a trial once more, but it answered not. The people who go to an opera prefer it at a certain price; the people who cannot afford that price prefer something louder and stronger. Times may change.—*Freund's Music and Drama*.

A NEW Social and Artistic Club has been started, entitled "The Primrose Cinderella Circle," the object of which is to furnish a means for agreeable social reunion amongst its members and provide them with varied entertainments at a small cost suited to every taste. The opening meeting took place at the house of the Hon. Sec., 1, Southwick Crescent, Hyde Park, on Thursday, June 4th, when several artists, including Misses Pattie Mechie and Minnie Northcote, also Signor Samuelli and Mr Pritchard, who caused considerable merriment with his buffo musical sketch, took part. Among the instrumentalists were Mr Louis Strelitzkie, flute, and Messrs Koopman Brothers, violin and violoncello; also Miss Burt, a promising performer on the pianoforte, who played one of Chopin's Nocturnes and operatic arrangements of *Masaniello* and *Rigoletto*. Altogether an excellent and successful evening's amusement was provided, and, if the future *réunions* are on the same scale, there is no doubt that the Circle will be supported by those *dilettanti* who do not care to always frequent a regular concert hall when they can be sure of an average entertainment brought within their reach combined with home-like comfort.—W. A. J.

LAKMÉ AT THE GAIETY.

M. Mayer's season of French opera and drama opened on Saturday night, June 6th, with a performance (first time in England) of M. Leo Delibes' *Lakmé*. This work was produced at the historic house in the Rue Favart in April, 1883, and had great success, partly due to its own merit, but attributable in some degree to the special talent of Miss Marie Van Zandt, by whom the Indian maiden was impersonated. The *Lakmé* now appealing to English audiences is, however, not quite that which "ran" so long at M. Carvalho's house. Changes have been made, and they are unquestionably judicious. Some may remember that the librettists, MM. Gounin and Gille, not content to provide their heroine with an English military lover, endowed the gentleman himself with a group of friends, who managed very successfully to illustrate the author's peculiar ideas regarding representatives of our imperial race in India. The persons in question were Frédéric, a brother officer of the lover aforesaid, and three ladies—Miss Bentson, Rose, and Ellen; the mission of all, apart from provoking a smile at insular oddities, being to "happen around" when light concerted music was wanted. Frédéric remains as an embodiment of the common-sense to which lovers never listen, but Miss Bentson, Ellen, and Rose, have disappeared entirely, greatly to the advantage of all concerned. Their removal necessitated the use of the pen as well as the scissors upon the score. M. Delibes, however, has not stopped short at filling up gaps and mending rents. The spoken dialogue knows its place no more, and, instead, we have recitative. By all these changes *Lakmé* has benefited. It is free from superfluous characters, and plays not only more closely, but unencumbered by talk, the finesse, if not the actual signification, of which would be lost upon a majority of English amateurs. The story, even as now told, has its drawbacks. Nikalantha, the priestly father of Lakmé, is made to talk of "nos vainqueurs odieux," who mock at and outrage him, and on whom he prophesies the vengeance of insulted Brahma. One of these persecutors, having fallen in love with his daughter and violated the sacred precincts of the temple, is hunted by the priest and a band of assassins, Lakmé being used as a decoy, while all through the opera two young gentlemen in the undress uniform of British officers mingle strangely with the picturesque children of the East. But against whatever may be inaccurate or incongruous, it suffices to set the interesting figure of the heroine, first as we see her subject to the tremors and entrancements of young love; next, as she is compelled to aid in attempting the destruction of the man she adores; and, last, as she kills herself when he hesitates to bind his fate with hers. The authors obviously well knew where the strength of their drama should lie, and they developed the character of Lakmé with great care and success. We see before us a maiden impressionable, dreamy, and poetic; her whole being an idyll, and around whom naturally gather our interest and sympathy. The other personages are, by comparison, mere lay figures, whose most eloquent and truthful action is to point to Lakmé as the sole reason of their existence. An opera with such a central figure is lucky indeed. It may present deficiencies elsewhere, but nobody minds them earnestly enough for serious consequences. M. Delibes has happily caught, and reflected in his music, the spirit of the story. In doing this, much judgment and some self-denial have been shown. There are situations in the libretto which distinctly invite a heavier manipulation than the dainty touch becoming to *opéra comique*; but the composer has not been tempted over the line marked out by the class of work he undertook. His style throughout is essentially that of the school which boasts so many distinguished French names. Amateurs hardly need telling what this implies. *Lakmé* is full of melody, often highly expressive, sometimes charged with emotional power in a special degree. The concerted pieces, if not elaborate, are effective in their way, and the orchestration shows a bright and piquant fancy as well as technical skill. We do not say that M. Delibes keeps always on the same level. As a matter of fact, he droops occasionally; but one cannot rise from hearing the opera without a prevailing sense of satisfaction. The ear has been pleased, and the imagination has been stimulated to the gentle exercise which best comports with the idea of recreation. When an *opéra comique* leads to such results as these, it discharges with success the mission of its being.

The performance, ably conducted by Signor Bevilacqua, offered but few points for adverse criticism, and was supremely happy in the *Lakmé* of Miss Van Zandt. At first the young American artist appeared nervous, and no wonder, since she must have been taken aback by the extreme coldness of her reception. When the doors of the temple opened and disclosed her in the picturesque dress of the heroine, not a sound came from the audience, who, moreover, received with but faint applause her first characteristic solo. If nervousness arose from this, from the same quarter also soon came assurances that engendered confidence. The charming duet, "Dôme

épais," evoked warm approval, and that of the lovers at once established Miss Van Zandt in the highest regard. The rest was a triumph, every effort of the artist being received with prolonged demonstrations of enthusiastic approval. We shall be expected to pronounce upon the justice of all this, and never was easier task. Miss Van Zandt, in our opinion, honestly earned every one of the plaudits showered upon her. Character and music fitted her "like a glove," and she presented both to the house in corresponding perfection. It may have been that at times she appeared somewhat too emphatic in facial expression and gesture, but the supple, warm-blooded Indian maiden was fairly and strikingly embodied. The death scene crowned the whole with its tenderness and pathos. After it there could be no lingering doubt of a remarkable success. In her singing Miss Van Zandt justified reports sent from abroad. Her voice, though small, is very sympathetic in quality, none the less because of a slight "reed," or because, when forced, a vibrato makes itself felt. The compass of the organ is exceptional. Good in its lower register, it remains pure and sweet up to E in alt, that note being sustained with apparent ease. Justness of intonation is another admirable feature; while the facility with which the most difficult florid passages are executed adds much to the pleasure of hearing. With such gifts as these, exercised in music written for her, Miss Van Zandt's success was the most natural thing in the world. Her *Lakmé* will be an attraction for the entire season, and her impersonations of Mignon and Mercutio cannot but be anticipated with eagerness. The *prima donna* was well supported by M. Dupuy (Gerald), a tenor who can both sing and act; by M. Soulaire (Frédéric), who displayed the qualities once familiar at Covent Garden; by M. Carroul (Nikalantha), an excellent baritone; and by Mdlle Hamann, who impersonated an attendant, Mallika. At the close of the performance Miss Van Zandt led on M. Delibes' to receive from an excited house full assurance that his opera had scored a success.—J. B.

DECLINE OF ITALIAN OPERA.

Some startling, and perhaps not generally known facts with regard to the decline of Italian opera in England are—says *The Manchester Examiner*—given by Mr Sutherland Edwards in *The Fortnightly Review*. Despite the marvellous growth of musical taste and culture, we learn that for the first time since 1727, London is this year without this particular form of entertainment. For many years there have been two, and occasionally three, performances of Italian opera simultaneously soliciting the patronage of the London public. But now there is none. Nor can we account for this remarkable result by the usual laws of supply and demand. There is demand without supply. The admirers of opera have never been more willing to pay for their favourite amusement, and never been more willing to pay handsomely. During the last two years, just when the opera was on the point of breaking down, the highest salaries ever known were paid to performers. Mme Patti has been paid £400 a night in England, and £800 a night in America. The real reason of this collapse is said to be that there are no new operas, and no new singers. The latest new work was *Aida*, and the latest new singer was Albani. The manager of an Italian Opera Company has therefore been compelled to depend upon the *prima donna* alone. Since the retirement of Mario there has been no tenor capable of taking his place; and during the last year or two of its debilitated existence the opera has been sustained by the *prime donne* alone, and, as soon as their parts have been got through, the public has deserted *en masse*. In Paris the breakdown seems to have occurred a little earlier in date, and to have been equally complete.

It is proposed to place a bust of Muzio Clementi in the Protomoteca Capitolina, Rome.

TWO NEW SONGS.—"The Old Journal," words and music by George Gear. (Hutchings & Co., Blenheim House, Blenheim Street, New Bond Street, W.) "What might have been," words by H. P. Stephens and W. Yardley, music by George Gear. (Joseph Williams, 24, Berners Street, W.) In both these songs, written in very different styles, Mr G. Gear displays his talent as a song-writer to great advantage. "The Old Journal" (recently sung by Miss Damian with excellent effect) has a pathetic subject, which is admirably developed by the aid of a charming melody and artistic accompaniment. It should become very popular. "What might have been" is now being sung at St George's Hall in the successful piece, *Hobbies*, and Miss Fanny Holland's expressive rendering invariably secures for it a hearty encore. Mr Gear always brings out the meaning of the words in his musical settings, and his vocal phrases display the voice to the fullest extent.

RICHTER CONCERTS.

Mr Eugène d'Albert's Overture to Hölderlin's *Hyperion* came to a first hearing in England last Monday, and was received with but faint applause. The work is amusing from its extravagance, and interesting from its cleverness, but its excessive length renders it monotonous. The drift of it would seem to be towards the expression of a despondency which is the natural concomitant of sentimental and enthusiastic adolescence. This psychic condition does not always give birth to anything definite. In Mr d'Albert's work, darkness and rolling mist so much prevail that shapes and forms can scarcely be discerned, and the light of thought glimmers indistinct. On the other hand, it reveals effective orchestral colour, much ingenuity in the dovetailing of fragmentary ideas, and a careful avoidance of the absolutely commonplace. The overture begins with what is essentially an echo of the prelude to *Parsifal*, and goes on with a number of themes which might, perhaps easily, be referred to their respective Wagnerian sources. Here, then, is the key to the situation. The young composer has listened with a thirsty ear, and with intense relish, to the music of Wagner, and has, in the heat of enthusiastic admiration, written down the buzzings of an excited brain. The state of feeling thus indicated is at least excusable, and even worthy of evoking sympathy, but not admiration until the fruits of it are more real and substantial. It must be owned that if this overture does consist to a great extent of bombast, affectation, and lugubrious raving, yet Mr d'Albert shows a very intelligent appreciation of tone and colour, and a remarkable familiarity with the properties of the different instruments of the orchestra, while his efforts to imitate the technical procedure of his ideal model are extremely clever, and, in a way, successful. Indeed, the faithful copying of Wagner which characterizes the scoring of the work often verges upon caricature. Of course, Mr d'Albert has departed from all accepted rule and tradition. In doing so he might have given proof of a little more individuality than he has. It is true he occasionally bursts into what is very like a spontaneous phrase, but rarely. Of consistent design there seems to be no more than there is of definite idea. "C. A. B.," however, says that "The form in which this overture is cast, though perfectly clear and consistent to readers of the score, will probably not be easily followed on a first hearing," and this authority is entitled to respect. "C. A. B.'s" observation might apply to the matter as well as to the form of the overture. Moreover, Mr d'Albert is still a very young man, and his overture bears the opus number 3. As yet he can hardly be said to walk by himself. When he does, his movements will be watched with curiosity.

B.

OPENING OF THE ALBERT PALACE.

On Saturday, June 6th, the Right Hon. the Lord Mayor, accompanied by the Sheriffs and the high officials of the Corporation in civic state, formally opened the Albert Palace at Battersea. The ceremony, simple and unpretentious, took place in the Connaught Hall, a large concert room at the far end of the building, and in the presence of several thousand auditors, including Lord Suffield, Mr Joseph Cowen, M.P., Sir Robert Carden, M.P., &c. At the conclusion of the National Anthem, Sir Robert Carden, senior alderman of the city of London, and chairman of the executive council of the palace, presented the Lord Mayor with an explanatory address, calling his lordship's attention to the proximity of the palace to the picturesque and beautiful Battersea Park, which in his opinion their venture would greatly tend to popularise. In conclusion Sir Robert Carden said: "It now remains for me personally, and on behalf of the council, to welcome your Lordship and the Sheriffs, and to thank you for your presence on what I believe to be a most interesting occasion, and I now ask your Lordship to confer upon it your good wishes, and declare it open and dedicated to the public." The Lord Mayor expressed his gratification at the progress of the exhibition cult started by Prince Albert in 1851. Battersea had been fitly chosen as the place for the erection of the building which they were about to dedicate. He trusted that the Albert Palace might prove the source of pleasant and innocent recreation not only to its neighbours, but to the people at large. And thereupon the Lord Mayor declared the building and its contiguous grounds opened to the people for ever. Soon after the termination of the opening proceedings the Lord Mayor, warmly congratulating the members of the council and Sir Edward Lee, the managing director, quitted the building.

The special feature in the musical proceedings was a Dedication

Ode, written by Mr W. A. Barrett, and composed by Mr A. J. Caldicott, who, as director of the music at the new Palace, conducted its performance. In his poem, Mr Barrett contrasts the joyous strains of peace with the harsh notes of war; invokes a blessing on industry; makes grateful reference to the labours of the late Prince Consort, and ends by calling upon Music to lend its charm to an occasion full of hope and gladness. Mr Caldicott has treated the text in eight numbers for solo or concerted voices, with orchestral accompaniment. Of these, the first is a bright chorus, "Awake the song," written in what may be termed a plain, straightforward, English style, suitable for an occasion of festivity. Hearing it, we know at once that Mr Caldicott is not going to confuse us by complications, nor harrass us by experiments, more daring than prudent, in the matter of harmony. A short recitative, "Let others now in bold and burning verse," leads to a soprano solo and chorus, "In tender notes let music float above." This is somewhat descriptive in places, but makes its chief effect by genuine melody and unforced harmonic progressions. The fourth number, "To all such arts," is also choral, and in a measure contrapuntal, the opening being in fugue form. In this case the composer writes music less severely diatonic, his bolder harmonies making all the greater effect because the ear has not been satiated with them. A duet for soprano and baritone, "Let sorrow yield," comes next in order, and presents the structural characteristics and style already remarked. It leads effectively to a unison chorus, "May arts and industry," and this, after a short soprano solo, to a choral *finale*, "Now let music's moving measure." Mr Caldicott is not even here tempted to elaboration or great expansion. He has preserved the homogeneity of his work, which closes with such simple passages as best befit a place and occasion calling for massive effects. The Ode, as a whole, is a good, honest, English composition, which never loses sight of fitness for the sake of mere display. It was well rendered by the Palace orchestra and choir; the soloists, Mme Valleria and Mr Thorndike, doing ample justice to their respective parts. Mendelssohn's *Hymn of Praise*, written for a festive celebration, appropriately followed. In this Mme Valleria was able fully to show how capable she is as a singer of sacred music. The second soprano was Miss Winthrop, and the tenor Mr Lloyd, who sang "The sorrows of death" as finely as ever. We observe that the directors are determined to encourage English music and musical artists, as a matter of principle. The idea is a good one, and unquestionably an effective start was made.

—D. T.

THE students of the West Central School of Music, which has its head quarters at Burton Crescent, under the capable direction of Mr John Cross, announce a "summer concert" to be given at Neumeyer Hall, Hart Street, Bloomsbury, on Thursday evening next, June 8, when some interesting compositions, well selected for displaying whatever command the students may have on the several instruments of their predilection, will be performed, and will be listened to with genuine interest by the friends of the young performers.

INVENTIONS EXHIBITION.—It is an open question whether much good will be gained to art by the engagement, at an enormous cost, of the Strauss Orchestra to come over from Vienna and play for the most part dance music at the Inventions Exhibition. If we base a decision on the ground that South Kensington is to all intents and purposes an art centre, and that the Albert Hall was built under the idea (so strongly advocated by the late Prince Consort) that it should become an important factor for the generation of art culture in its highest and most legitimate sense, we cannot but think that the money expended (said to be upwards of several thousand pounds) for the purpose of "playing down to the million" would have been much better placed in providing music of a more rational and legitimate kind. For this vast outlay a large national orchestra of first-class musicians might have been engaged to give daily classical concerts in the Albert Hall, more especially as the undertaking at South Kensington is not a commercial speculation, but an institution supported by Government "for the higher education and enlightenment of the people," and, therefore, its financial success is well assured, to the detriment, by this state help, of private caterers for public amusements. We do not wish to cast any slur upon the performances of the Strauss Orchestra. Dance music, as well as other light music, is rendered by this famous band with wonderful verve, spirit, and precision, due to their long and arduous training; still, we cannot but think that the six or seven thousand pounds paid for their services is misapplied, considering there are instrumental players among us "walking about with their hands in their pockets," who could, to say the least, do more justice to operatic selections as well as to music of a higher class, and, at the same time, render a good account of dance or any kind of light music placed before them.—W. A. J.

THE BACH CHOIR.

Mr Otto Goldschmidt's resignation of the conductorship of the Bach Choir is a blow to musical progress in England from which it will take some time to recover. To his zeal, energy, and unflagging spirit the choir owes its unique position; his musical knowledge and skill, his sympathy with all that is most elevating in art, the qualities of his mind which so eminently fitted him for the position, combined to place it in the very highest rank of European musical societies. When we consider the giant task he undertook to create a taste for Bach amongst aristocratic amateurs, who, as a class, show perhaps less interest in music than any other, we must wonder at the success he has achieved. During the years of his leadership Mr Goldschmidt has given magnificent performances of the sublime B minor Mass, with which his name and the choir will (to their honour) be for ever identified. The programmes of the concerts have been full of interest, and the works brought forward (whether classic or modern) calculated to interest the musician and refine the appreciation of the public at large. When we remember the perfection of these performances we must admit Mr Goldschmidt's marvellous powers as a conductor; but not only this, we have to thank him for the lessons he has given us in the unremitting attention and patience bestowed on rehearsal. Music in England has always suffered from insufficient preparation in its performance, and Mr Goldschmidt deserves our gratitude for showing what can be done by an indomitable will combined with enthusiastic love of music for its own sake. Nevertheless, it must be recorded to the disgrace of those who profess delight in good music and to cultivated society in general, that the Bach Society's concerts failed to attract a public sufficiently large to pay their expenses. Whether this was one of the causes that led to Mr Goldschmidt's resignation, we do not know; the fact remains, however lamentable and almost incredible it may appear.

Dr Stanford has courageously undertaken the office vacated by Mr Goldschmidt. He has a sufficiently difficult task before him, and, in his endeavours to maintain the prestige of the Bach Choir, will have the sympathy and good wishes of music-lovers, and, probably, none more hearty than those of his predecessor, whose services, if soon forgotten by the many, will be held by the few all the more warmly in remembrance.

FACTS IN FRAGMENTS.

RICHTER CONCERTS.—The foolish remark made by some of the would-be-fashionable that Mozart is growing tedious, received on Monday last a smart contradiction at these concerts. The Symphony in E flat, the 543rd of this composer's works, is no novelty; thoroughly distinct in its character, it has been frequently given at the Crystal Palace and elsewhere—indeed, the *andante*, the *minuetto*, and the *trio*, have become stock instrumental pieces in many private and public societies—and its revival by Herr Richter was one of those happy surprises the musical public know how to appreciate. The audience on this occasion, carried away by its wealth of melody, and, I must also add, its masterly execution, showed that they were in excellent form to enjoy *real* music, and their applause proved that the would-be-fashionable, for once at least, were out of their reckoning. The irrepressible spirit of the *finale*, taken at headlong speed, not only proved that the audience were satisfied with their favourite composer, but were also, as a well known critic has said, "pleased with themselves" because they appreciate him. No better opening could have been found for the young composer who followed, and who, so far, only puts Op. 3 on his last work. Mr E. d'Albert's overture to Hölderlin's *Hyperion* had been promised for some time, and once actually announced for performance. Everything was at hand to give it a fair reception—a fine orchestra, plenty of rehearsals, an audience in the very best temper, and a conductor supposed to know the work. But, alas! the affectation of a young, and, to speak in the mildest terms, a wild enthusiast, who gloried in out-Wagnering Wagner, determined to throw all these chances to the winds. It seemed as if the author had run away with Wagner's box of colours, but did not know how to mix them. All was confusion;

bright lights and deep shades were without meaning; mutterings and unearthly sounds failed to carry satisfaction or illustration with them; and all this was carried to the very limit of personal endurance, making an overture as long as a symphony. The result was fairly predicted before one half was performed. Hisses from all parts of the room, at its termination, proved that even the proverbial good nature of an English audience may sometimes resist affectations, the encouragement of which can only debase the art it professes to advance. If such forms of so-called music can be appreciated, and are brought forward, the verdict of the public may still be safely relied on.

In the symphony that followed, Berlioz's "Funèbre et Triomphale," we have much that is eccentric, and a good deal that is little better than noise, but it is redeemed by passages of powerful emotion and bursts of charming melody. It should not be forgotten that the work was written to be played in the open air, and that it was intended as programme music to illustrate a military march, a funeral oration, and an apotheosis or hymn of triumph for "the people to listen to when, the tomb being closed, they had nothing more to gaze upon." When in June, 1882, this work was produced at the Crystal Palace, it was felt that its uses could hardly be understood without the surroundings that originally accompanied it, and although its revival as a matter of curiosity might be interesting, its performance in a concert room must soon cease to attract. It was well given on Monday under Herr Richter's direction, the trombone solos being entrusted to Mr G. Muller, and remarkably well played. The overture and *Venusberg-musik* from Wagner's *Tannhäuser* was never played with greater effect, and, coming between the *Hyperion* overture and Berlioz's symphony, succeeded in once more establishing the good feeling of the audience.

PHOSPHOR.

FESTIVAL OF THE CHOIR BENEVOLENT FUND.

With picked voices from the best cathedral and collegiate choirs in the country, brilliant weather, and special railway facilities, the Festival of the Choir Benevolent Fund, which was held in Norwich on Thursday, June 4, was—says the *Norfolk Chronicle*—a great success. An enormous congregation assembled in the walls of the Cathedral at the choral service in the morning; there was a full attendance at Mr Walter Parratt's organ recital in the afternoon; and St Andrew's Hall was crowded in the evening, so that the active and energetic hon. secretary, Mr J. H. Brockbank, has the reward for which he laboured—the substantial aiding of a fund which has urgent claims on organists and lay clerks, and also the philanthropic public. The Mayor, Sheriff, and members of the Corporation attended the service at the Cathedral in state, the spacious nave being filled to overflowing. About two thousand persons would, therefore, be present. The service was intoned by the Canon in Residence, the Rev. Canon Robinson, and the Rev. Precentor Barrett, the lessons being read by Canon Robinson and the Very Rev. the Dean. The united choir consisted of sixty-five voices, the various cathedrals and collegiate chapels represented being Her Majesty's Chapels Royal, St Paul's Cathedral, Westminster Abbey, Ely Cathedral, St George's Chapel Royal, Windsor, Trinity College, St John's College, and King's College, Cambridge. The music comprised Dr Croft's anthem in five parts, "Cry aloud and shout," Mendelssohn's anthem, in eight parts, "Why rage fiercely the heathen?" Sir John Goss's anthem, "Almighty and merciful God," J. S. Bach's motet, in eight parts, "Blessing, glory, wisdom, and thanks," and the hymn by Sir Herbert Oakeley, "Saviour, blessed Saviour." The service selected was that of Dr Orlando Gibbons in F, the Venite and Psalms being sung to chants of Sir John Goss, Dr Boyce, and Norris. Owing to repairs being done to the tower, the organ was silent, but this loss was abundantly compensated by the delicious and perfect manner in which the whole of the music was rendered, the *bâton* being in the expert hands of our talented fellow-citizen, the Cathedral organist, Mr F. C. Atkinson. As we have before stated, the concert in the evening was fully attended, the unusual heat not deterring any from participating in what was a very great and rare musical treat. The concert was in the joint charge of Mr F. C. Atkinson and Mr W. Wain. From Dr Bennett's loyal opening with the National Anthem, to the last chorus, the programme was carried out with faultless taste and judgment. The soloists were Miss Eleanor Farnol and Mme Florence Winn, both accomplished vocalists; Messrs Kempton, T. W. Hanson, R. de Lacy, and J. H. Brockbank. Encores were demanded and conceded in "The Young Musicians," "Jerusalem," "The cloud-capp'd towers," "Alice, where art thou?" "The nights," and "Would you know my Celia's charms?"

BALFE MEMORIAL CONCERT,

It may be said that Balfe needs no memorial concert. In the strictest sense the remark is true. Whether he deserve to rank as a great composer or not, the man who gave us the *Bohemian Girl* cannot have a reputation that needs lighting up at intervals lest people should forget it. Balfe most truly lives in the public possession of his melodies. There is his best memorial—honourable, abiding, depending upon no vocalist or set of vocalists, erected by himself for himself, and sustained by a nation's approval. But while the concert given in the Albert Hall on Wednesday evening was superfluous as a reminder of Balfe's life and work, it served to gratify thousands of those whom his name attracts, at the same time grouping within one field of view some of the choicest of his artistic remains. In these respects the proceedings were of value, as, also, because they demonstrated the unflinching power of music which has its real life in melody. Balfe knew nothing and cared nothing about the curious principles out of which some modern composers have made themselves a coat to conceal their poverty. He had the gift of tune, and needed not the poor refuge of quasi-philosophy or empty bombast. Strong in this strength he became, and, though dead, remains, a living power. His works are not for the student to pore over, or for contending factions to fight about. They do not belong to the museum or the cabinet, but may be found in the memory and heart of the people. It is well that, sometimes, this fact should be made conspicuous. An occasional return to first principles in any art can effect only good.

Wednesday evening's programme began with a selection from Balfe's posthumous opera, *The Talisman*, first performed in Italian at Drury Lane Theatre eleven years ago. The chosen pieces were the prelude, the chorus, "Soldiers of Araby," Edith's prayer, "Solemnly, softly, cometh the nightfall," the "Rose Song"—one of its composer's most charming inspirations, the romance, "Beneath a portal," the famous duet, "Keep the ring," and the prayer and war song, "Monarch supreme." In the performance of these well-selected numbers, Mme Christine Nilsson, Mme Trebelli, Mr Joseph Maas, and Mr Leslie Crotty took part. Mme Nilsson, the original representative of Edith, used the Italian version of the words, though the book in the hands of the audience contained only English. This undoubtedly made the effect of her singing less than would otherwise have been produced. She was rewarded, nevertheless, with ample applause, especially after the duet, the honours of which were shared with Mr Maas. The English tenor obtained two "calls" by his rendering of the "Rose Song," while the efforts of Mme Trebelli and Mr Crotty met with ample recognition. Edith's fine air, "Radiant Splendours," closed the selection, and was given by Mme Nilsson in her best manner, all the old effect being produced. A few miscellaneous pieces eked out the first part; Mr Sims Reeves, who had a demonstrative reception, singing "Come into the garden, Maud;" Mdle Ida Corani introducing "Killarney" (eucored); Mr Herbert Reeves, "When first we met" (new words to old music); and Miss Hope Glenn, "The green trees whispered low." All these were received with ample favour. The second part contained a selection from *The Bohemian Girl*, in which "I dreamt that I dwelt in marble halls" was set down for Mme Nilsson, who with it made her greatest success, obtaining a unanimous encore. As regards the other numbers, it will suffice to mention a few of the more conspicuous, such as "The heart bowed down" (Mr Crotty), "Then you'll remember me" (Mr Reeves), and the scene in which "The fair land of Poland" occurs. More songs and choruses continued the lengthy programme, but without wearying the audience, who lavishly bestowed applause, thus justifying the experiment made by the originators of the concert. Mr W. G. Cousins conducted, the accompanists being Mr Ganz and Mr Sidney Naylor. J. B.

MR LAZARUS AT CHATSWORTH.

By permission of his Grace the Duke of Devonshire, Mr Lazarus, who for half a century has been prominently before the musical public as an instrumentalist of the highest class, on Friday, June 5th, gave a concert at Chatsworth, under the patronage of his Grace the Duke, the Marquis of Hartington, Lord E. Cavendish, Admiral Egerton, Lady Louisa Egerton, Lady George Cavendish, and Lady Edward Cavendish. Mr Lazarus, who for between 30 and 40 years has been associated with the Royal Italian Opera, having been chief clarinet under Jullien and Costa, was for 20 years connected with the private band of the late Duke of Devonshire, of which the late Mr Charles Coote was pianist, and of which Mr Lazarus is the sole survivor. Lady Louisa Egerton, the Marquis of Hartington and Lord Edward Cavendish were years ago interested in the success of the principal instrumentalists of his class, an interest which her ladyship on Friday showed is still marked, she

having superintended the decorations and preparations for the concert, which was a decided success. The Duke is not at Chatsworth at present, and Parliamentary duties demanded the attention of the Marquis of Hartington and Lord Edward Cavendish. Lady Louisa Egerton, and Lady Frederick Cavendish, however, with Lady Elizabeth Grey, the Hon. Mr Grey, and nearly all the *élite* of the neighbourhood, were present. Mr Lazarus was aided by the following artists:—Miss Mary Davies, Miss Marion McKenzie, Mr A. Kenningham, and Mr T. B. Laxton, as vocalists; Mr Henry Nicholson, flautist to the Duke of Rutland; Mr Malsch, principal oboe, and Mr Wootton, principal bassoon at the Crystal Palace Concerts; Mr T. Mann, horn, Royal Italian Opera; and Mr Sydney Naylor, pianist. The concert, throughout, was of the most enjoyable description, and although the prices were somewhat high, the attendance was very satisfactory.—*Nottingham Guardian*.

FOREIGN BUDGET.

(From Correspondents.)

BERLIN.—At the Royal Operahouse, Herr Emil Gütze has appeared as Edgardo in Donizetti's *Lucia di Lammermoor*, and fully sustained the favourable impression he had previously made. Mdle Lehmann was an interesting Lucia. Both artists were, on the first night, vociferously applauded and repeatedly recalled.—The Victoria-Theater closed for the season with the 150th performance of *Sulfurina*. It re-opens on the 1st September with the ballet of *Messalina*.—It is said that the French Normal Pitch will be adopted by the German army, and that a resolution to that effect will shortly be introduced into the Reichstag.

COLOGNE.—A School for Pianoforte Teachers of both sexes has been added to the Conservatory of Music, and placed under the direction of Dr Otto Klauwell, who has been attached to the institution for the last nine years.

DRESDEN.—By command of the King, Count Platen, Director-General of the Theatres Royal of Saxony, has written a letter to everyone concerned in the recent performance here of *Die Walküre*, and announced to them his Majesty's especial satisfaction at the admirable way in which the above work was represented.

SMOLENSK.—On the 20th May (1st June), the Monument erected to Glinka in this, his native town, was solemnly unveiled. It consists of a bronze statue, by the sculptor, Von Boch, who has represented the composer in a standing position, with a conductor's stick in his hand, and near him, to the right, a music-stand. The statue is placed on a high pedestal, which rests upon a base of three granite steps. The proceedings included two concerts, in which most of the artists from the Russian Opera, St Petersburg, and the choral associations of Moscow took part. The programme of the first concert, which came off on the 20th May (1st June), under M. Balakirew, director of the Imperial Chapel, contained only compositions by Glinka himself. That of the second, given on the following day, under the direction of M. Altani, conductor at the Russian Opera, Moscow, was dedicated exclusively to Glinka's most eminent successors, Anton Rubinstein, Dargomysky, Serov, Borodine, Rimsky-Korsakow, Caesar Cui, Balakirew, Napravnik, and Tchaikowsky.

STUTTGART.—The Grand Musical Festival, on the 17th, 18th, and 19th inst., will be inaugurated with Handel's *Samson*, executed by a chorus of 650 voices and a band of 95 performers, under the direction of Herr J. Faist, director of the Conservatory of Music. The concerts of the two following days will be under the direction of Herr Max Seifriz.

THE Corporation of Cologne have resolved to continue to Mdme Ferdinand Hiller the annual pension of three thousand marks voted her late husband on his retirement from the post of Town-Conductor.

A FEW STATISTICAL SCRAPES.—In the year 1594, the world of music suffered two great losses: Giovanni Pier Luigi da Palestrina died at Rome on the 2nd February, and Orlando Lasso on the 14th June at Munich.—Furthermore, the *Gazzetta Musicale di Milano* goes on to observe, the birth of Giacomo Meyerbeer, at Berlin, on the 5th September, 1791, preceded by three months the death of W. A. Mozart, at Vienna, on the 5th December.—Franz Schubert first saw the light at Vienna, on the 31st January, 1797, and Gaetano Donizetti at Bergamo on the 29th November of the same year.—Domenico Cimarosa departed this life at Venice on the 11th January, and Vincenzo Bellini was born at Catania on the 3rd November, 1801.—Luigi Boccherini passed away at Madrid on the 28th May, 1805, and Luigi Ricci was born at Naples on the 8th June of the same year.

TO CORRESPONDENTS.

MUSICUS had better dust the cob-webs from his musical history. Carl Czerny, the Viennese composer, &c., was a pupil of Beethoven, and in turn became the preceptor of Liszt, Thalberg, and other *notabilia*. Gounod studied at the Paris Conservatoire under Halévy, and, having been born in 1818, was consequently 41 years of age when *Faust* was produced. The other matters in dispute have been taken to avizandum.

H.—The hour for commencing each recital at the Inventions Exhibition is duly advertised. Should you choose to apply for admission after that hour, when the room is crowded, don't be surprised if you receive the *non possumus*.

MARRIAGE.

On June the 2nd, at St Mark's Church, Upper Hamilton Terrace, HENRY E., son of J. G. MEIGGS, Esq., of Cromwell Road, to GERTRUDE L., daughter of C. SANTLEY, Esq., of Upper Hamilton Terrace.

DEATHS.

On June the 1st, at Brighton, after a short and painful illness, LILLIE, second daughter of IMMANUEL and AGNES LIEBICH, in her 24th year.

On Friday evening, May 29th, at Tenby, CHARLES HENRY TASKER, formerly organist of St Mary's, Tenby.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 13, 1885.

HISTORICAL LOAN COLLECTION OF MUSICAL INSTRUMENTS, BOOKS, AND MANUSCRIPTS.

In association with the International Inventions Exhibition, a very interesting collection of objects connected with music is now on view in the gallery of the Royal Albert Hall. Were the difficulties of ascension not obviated, the labour incurred would even then be amply repaid; but, as the "lift" conveys the visitor to the height without the slightest toil, pleasure and profit are not purchased by fatigue or inconvenience. To those generally indifferent to musical matters, a walk round the spacious gallery is not unattended with a certain amount of amusement; curiosity is excited by strangely fashioned instruments, and interest conjured up by the inspection of old-world books and manuscripts; and should the presence of such things fail, the mere recital of the monetary value of certain objects might arrest attention. The information that four fiddles hanging in a row are worth £4,000, and that an old printed book, lent by Lord Spencer, has been insured by the council for £10,000, is certain to secure a large degree of respect from persons who have no other method of judging merit. But to any one open to the charms of historical illustration, the delight of tracing step by step instrumental development from its earliest shifts and contrivances to its present state or condition, to such an one the loan collection is replete with enjoyment. The catalogue so useful to the student is doubtless out by this time; although we had not that advantage when responding, on the 30th of May, to the invitation of the council; yet we had that which we still more highly prized—the personal guidance of the chiefs of the departments, Messrs Hipkins, Hill, and Squire, each with a profound knowledge of his particular subject, and each glowing with enthusiasm when reciting the merits of the objects committed to his care. To Mr Hill was confided the violins, violas, cellos, and other stringed instruments, who, at the outset, drew our attention to English fiddle makers by pointing to an example by Bernard Fendt, which is graceful in outline, and handsome in material. Near it lies a viola by Banks, of Salisbury, and a violin by Christopher Wise (1650), with a specimen by Urkuhart, a craftsman who ranks amongst the very best of native makers. In the same case is a beautiful work by the eccentric Pamphillon (1660), who, given to gipsy habits, mixed up horse dealing with fiddle making. While modern life prepares us against surprise at the simultaneous pursuit of music

and gipsy freedom, there is at the same time a difficulty in connecting the divine art with horse-dealing or stealing. A very pretty piece of handicraft is the fiddle by Daniel Parker, an instrument now carefully stowed away as a memento of past glories, but which was used for many years by the renowned orchestral leader, the late John Loder, of Bath—a musician whom the present writer recollects as the terror of player and singer, of pupil and professor.

The Brescian school is well represented by a viola attributed to Zanetti (1540), which, however, is eclipsed in appearance by a viola by the contemporaneous Maggini. Although the council could not procure a violin by the latter maker, the instrument fortunately placed before us is attractive by the beauty, if for nothing else, of its purled, that is, inlaid ornamentation. Another craftsman of the period, Gaspar da Salo, the greatest of the Brescian school, still delights the eye of the connoisseur by an instrument in which undulating grace and general beauty of form are remarkable. That the renowned Nicholas Amati (1645) should occupy a position of importance in the collection was naturally expected, and the visitor will find the master sufficiently, if not bountifully, represented. The fiddle, formerly belonging to the violinist, Allard, of Paris, is beautiful in colour and of exquisite proportions. Her Majesty the Queen sends further testimony of the old Italian's skill shown in an instrument adorned by a painting with a saint for its subject. The religious feeling of the age was not exhausted by illustrations of the Christian faith on wall, panel, or canvas, but artists seized upon every occasion, even upon fiddle backs, to display their genius and teach the doctrines of the church. In this case a collection of old "fittings" will be found, with finger-boards devised to help learners in forming the scale. Although exploded as aids to instruction, these things are worthy of observation. A case is set apart for the works of the father and uncle of Nicholas Amati, amongst which will be seen a viola with a painting of the crucifixion upon its back. This instrument belonged to the Royal Family of France, and with many another found its way into this country at the time of the Great Revolution. Whether the Amati in the same compartment, which at one time was used by Stevens, the English glee-writer, wandered hither in the same kind of way, is not a subject for present inquiry, but there can be no manner of doubt regarding the beauty of its features.

No less than twenty-five examples of the genius of Stradiarius are gathered together in this collection. In the second case will be seen four by the great Antonius, each of the fiddles being valued at a thousand guineas. Besides the monetary estimate they are valuable as illustrations of different periods of the maker's art. The first, built in 1680, is lent by Signor Arditi; the second, in 1711, belonged to the late Mr Fountaine; the third, in 1716, was owned by the late M. Artot; and the fourth, turned out of the Cremona workshop in 1732, five years before the death of the Italian master, is lent by the well known firm, Messrs Hill & Sons, of Wardour Street. In this case will be found likewise a number of bows of various shapes and sizes. In a near compartment is seen a "Strad" that De Beriot once made eloquent, and another that Wilhelmj holds in frequent use. A guitar, made in 1680 by Stradiarius, is remarkable for the beauty of its inlaid ivory and ebony work, as well as the harmony of its lines. The German and Dutch Schools are not overlooked in the collection, the former being upheld by notable work, especially that attributed to Steiner; while the product of the latter, by no means so well known in this country as its merits would justify, is sufficient for the occasion. On the other hand, the fame of Guarnerius has long ago been established amongst us, and the case set apart for works of the family will accentuate the applause lavished upon the performances of the Cremona fabricators. The single contribution from the Plowden collection will assuredly kindle admiration in the breast of every lover of the fiddle. While violins of the Venetian School have not been neglected, the 'cello termed the "Beauty" will claim the greater attention by reason of the elegance of its lines, curves, and hollows, as well as by the curl and grain of its material. There is also a finely built 'cello by Landolphus, who made Milan celebrated for its instruments. Perhaps to the eye the most attractive, if not in other respects the finest 'cello in the exhibition, is that made by Stradiarius in 1684 for a nobleman at Corfu. Since used by its original owner the instrument was carefully packed in cotton wool and kept in that state for a whole century. We are

assured by Mr Hill that the tone is as remarkable as its appearance is unique. Near it is a 'cello by Bergonzi, pupil of Stradivarius, the colour of which is so rich and deep as to make one long to hear if the tone is of a corresponding quality. What delight would its tints have given the late Charles Reade, an amateur who knew so much about the Cremona varnish—yet, by the way, the Cremona fiddles attributed to Joseph Guarnerius, Peter Guarnerius, and Antonius Stradivarius, which belonged to the brilliant novelist, fetched very small sums when sold the other day at Messrs Puttick & Simpson.

An interesting work is Foster's copy of an Amati 'cello. One thing that distinguishes the loan collection from other exhibitions is the candid admission of copies. To publish a plagiarism seems a refreshing novelty in the experience of the collectors. There is an imposing 'cello by Foster which was the favourite instrument of H. M. George IV. whose coat of arms is emblazoned upon the back thereof. Another Englishman, Jacob Rayman (1650), figures as a builder of decided merit. The maker, Panorno, is claimed by us, although, as his name denotes, he was of Italian descent, yet as he practised, if he did not learn his craft in this country, it is thought he should be classed as of the English School. Besides the name, the motto, *Palma non sine pulvere*, on the 'cello would indicate he hailed from a country that prided itself upon its art. Whereas, in everything relating to music the Englishman, with or without reason, has never outside a village talked much about the "Palm." Still native makers in the early part of the 17th century did turn out, it is said, work good in quality and not inconsiderable in quantity, but where the instruments are gone no one can tell. The great fire in all probability destroyed some, and perhaps the Puritan, having spent his holy rage upon churches, shrines, and tombs, kept his hand in practice by rendering for ever mute the lewd agent of the Cavalier's soul-destroying ribaldry. In accounting for the wholesale disappearance of the instruments of that age, the more obvious and certain action of the greatest of iconoclasts, Time, must not be under estimated. Looking, however, upon the large number of instruments gathered together in the Albert Hall gallery, one cannot but be grateful that the destroyer has spared us so many objects of art; that things so fragile have been passed over, whilst works of stone and brass have fallen to pieces and crumbled into dust. Greater still is our satisfaction when assurance is given that the tone, the music, the soul of the instrument is left in full force. Not only is the casket fresh and bright, but the jewel within untarnished. How one longs for some able executant "to unlock their silent throats," to reveal the qualities pertaining to each! Not being able to gain this privilege, one might in fancy call back from the land of shadows the very artists who once made these noiseless things eloquent, who made them the mediums for expressing the thoughts, feelings, and passions which agitated their restless, frail humanity; and listening to the imagined tones the words of the poet,

"Heard melodies are sweet, but those unheard
Are sweeter,"

might be verified. In making this quotation we do not refer to the music forced upon us at the Albert Hall on the 30th of May, when the organist appeared to be engaged on an experiment for ascertaining how much pressure of sound on the drum of the ear was necessary to produce temporary deafness in the unwilling auditor.

L. T.

(To be continued.)

It is rumoured that Gayarre is engaged for fifteen performances at the Paris Grand Opera.

At last Saturday's Royal Academy "Fortnightly Meeting" Miss Gertrude Rolfe successfully grappled with Chopin's difficult Scherzo in C sharp minor, and the gifted young pianist, Mr Septimus Webbe, gave a fine rendering of a pianoforte Rhapsody by one of the Academy's most successful students, Mr F. Kilvington Hattersley.

SIGNORINA ALICE BARBI.—Our musical readers will be glad to hear that Signorina Alice Barbi, after a most successful concert tour in Italy, has returned to London. May we soon have an opportunity of hearing her once more in those charming old Italian airs of the seventeenth and eighteenth centuries, which form, perhaps, the most characteristic pieces in her extensive repertory, and which she sings in absolute perfection.

STEPHEN HELLER.

(To the Editor of "The Times.")

SIR,—A distinguished artist, the eminent composer, Stephen Heller, whose name is a household word to all lovers of music, has been overtaken by a terrible affliction—almost total blindness; his solitary life is darkened, and the pursuit of his art, his only happiness, is henceforth closed to him.

The sorrow of Mr Heller's personal friends for the calamity that has befallen him will, I feel sure, be shared by the general public, and I have no hesitation in asking you, Sir, to allow me to make it known that it is intended to offer him some more substantial mark of our sympathy and of the high estimation in which he has always been held among us than a mere expression of condolence in words.

A small committee, composed of Sir Frederick Leighton, P.R.A., Mr Robert Browning, and myself, has met to consider what form our testimonial shall take, and it has been decided that, if the necessary funds can be raised, a small annuity shall be purchased for Mr Heller, that his declining years may at all events be spared the cruelty of any possible pecuniary embarrassments arising from his misfortune.

So many will, doubtless, be glad of the opportunity thus afforded to repay in some measure their debt of gratitude to Stephen Heller for the pleasure his exquisite music has given them, that we feel confident our appeal will be responded to without further words on my part, and I have only to add that subscriptions to the "Heller Testimonial Fund" will be received by Messrs Coutts, 59, Strand, London, and by me.—I am, sir, your obedient servant,

CHARLES HALLÉ.

11, Mansfield Street, Cavendish Square, W.

FUNERAL OF SIR JULIUS BENEDICT.

On Tuesday, followed to the grave by troops of friends, the aged musician, who has battled so bravely with death, after devoting to the labour he loved every waking hour of a long and earnest life, was laid to his last earthly rest. The tomb of Sir Julius Benedict is near the chapel of Kensal Green Cemetery, and on the left-hand of the broad carriage-way by which that edifice is approached. A landmark that may serve as an index to the spot is the conspicuous mausoleum of Lord Broughton; and other graves in the vicinity are those of Vincent Wallace, Michael Balfe, Sir John Goss, and Wilson, the Scottish singer, while the family vaults of Molyneux and Ashbury, together with the tomb of Ducrow, are also near. "Sir Julius Benedict: Born 27th November, 1804; died June 5, 1885" was the inscription on the brass plate of the polished oak coffin, covered so thickly with flowers that the memento could not be seen at last. Exactly a week before his remains, thus honoured, were borne to the place of burial, Sir Julius had driven out in the carriage of a friend, Mr George Faudel Phillips, the Sheriff, who was one of his mourners yesterday. The hearse, an open one, and the first of its kind used in this country, having been brought from Paris in 1857, was followed from the house in Manchester Square by five mourning broughams and a long line of private carriages, containing the friends who had assembled to attend the obsequies. In the first coach were Mr and Mrs R. Palgrave Simpson (the lady being daughter of the deceased), with Mrs Benedict (wife of Mr Ernest Benedict, who is in India), and her son. Next came together Mr T. Wood, Mr A. Simpson, and Mr S. P. Simpson. In the third coach were Mr Alberto Randegger, Mr R. H. Peacock, Mr Marke Wood, and Mr S. Mason. The fourth carriage contained Mr George Faudel Phillips, Dr Quain and Messrs Thomas and Arthur Chappell. Lastly, as immediate mourners, came Mrs Graham, the nurse, and the servant Kate, who had attended Sir Julius throughout his illness. First of the private carriages was one that was filled with the representatives of Trinity College, London, namely, the Rev. H. G. Bonavia Hunt (warden), the Rev. R. Groyne (hon. sec.), Mr J. Stedman (bursar), Mr Bradbury Turner, and Mr Myles Birket Foster; this being succeeded by deputations from other societies with which Sir Julius had been associated. The Philharmonic Society was represented by Mr Stephens (hon. treasurer), Mr F. Berger (hon. secretary), Mr W. H. Cummings, and Mr C. Gardiner; and the Royal Academy of Music by Sir George Macfarren, Messrs Sainston, Walter Macfarren, W. Dorrell, G. A. Osborne, F. B. Jewson, Harold Thomas, William Shakespeare, H. Evers, T.

Wingham, Lamborn Cock, J. P. Goldberg, and John Gill. Other private carriages contained Sir Arthur Sullivan, Messrs Henry Littleton, Alfred Novello, John Thomas, E. H. Busk and Mrs Busk, Otto Goldschmidt, G. T. Wood, and Middleton, &c. The cemetery was reached at a little after half-past twelve. Here there was a large gathering, amongst those either awaiting the reception of the procession in the chapel or at the gates being Mdme Patey, Messrs Kuhe, Charles Dubois, Carl Rosa, Wilhelm Ganz, Josiah Pittman, Lindsay Sloper, Charles Oberthür, Louis Emanuel, G. B. Allen, E. Ashdown, Luigi Arditi, Beavan, W. Duncan Davison, E. Schuberth, F. H. Cowen, W. G. Hopper, Signor Tosti, Miss F. Stewart, Sir W. Vincent, Francis Cramer, Mrs Cramer, Emanuel Nelson, Dr Bradford, E. Bevignani, Maurice Strakosch, Ernest Gye, Duvivier, Ettore Fiori, H. F. Gillig, and Alfred Allen. At the entrance of the chapel, the coffin was met by Canon Duckworth, who read the burial service of the Church of England with impressive solemnity. Of choral music, such as many present expected, there was none. An incident worth remarking occurred when the coffin was borne, through an avenue of silent bystanders, from the chapel to the grave. Among the wreaths and floral tributes had been observed an emblem in the form of a lyre or harp. This, which had been sent by one of the musical bodies, was placed in the hand of Mr John Thomas, the Queen's harpist, who led the way. In rear of the grave, which was hung round the sides and ends with flowers and evergreens, some of these also covering the earth that had been thrown up, a shelter had been erected for the clergy and mourners. No rain, however, fell during the continuation of the service at the grave. After the closing words of the service, most of those present filed past the grave before leaving the honoured dead. Tributes of flowers had been sent by the Handel Society, the professors and students of the London Academy of Music, the Brighton branch of that body, the pupils of the Royal Academy of Music, the Lyric Club, Sir Maurice and Lady Duff-Gordon, Mrs G. Faudel Phillips, Mr and Mdme Wilhelm Ganz, Mr J. M. Levy, Miss Matilda Levy, Mr and Mrs Campbell Clarke (sent from Paris), Mr and Mrs Z. Merton, Miss Porteous and pupils of Warwick Hall, Mrs Edward L. Goetz, Mr and Mrs Alberto Randegger, Mr Charles G. Leathart, Mdme Louisa Bodda-Payne ("To the composer of *The Lily of Killarney*"), Mr W. M. Harding, Mr and Mrs S. B. Bancroft, Mr Charles Hallé, Mr and Mrs Joseph Maas, Mdme Lind-Goldschmidt, Mr and Mrs Brydges Willyams, Mr and Mdme Patey, Baroness Burdett-Coutts, Mr Burdett-Coutts, Lady Jane Harington, Lady Dashwood, the Mayor of Hull, Mr and Mrs Barton M'Guckin, Palgrave and Hetty Simpson, Mdme Puzzi and family, Mrs J. H. Burke, M. Prosper Sainton, Mdme Trebelli, Mrs J. W. Davison (Arabella Goddard), Miss Mary Davies, Mr and Mrs Beatty-Kington, Dr John Easton, Mr Lindsay Sloper, Mr E. Slater, and Mr E. A. Gye.—D. T.

THE LATE ALEXANDER REICHARDT.

This once popular tenor, who, as already announced, died recently, aged 62, at Boulogne, was buried there on the 19th ult. He was highly esteemed in the town, where he had resided for the last twenty years, and where he was known for the cheerful alacrity with which he devoted his talent and long artistic experience to the sacred cause of charity. It may truly be said that never was he appealed to in vain, and never did his co-operation fail to benefit those for whom it was employed.

Alexander Reichardt was born in Hungary. When only eighteen years old he made his first appearance on the lyric stage at Lemberg, in Austrian Galicia, the opera selected for the occasion being Rossini's *Otello*. He proved so successful that shortly afterwards he was offered an eight years' engagement, which he accepted, at the Imperial Operahouse, Vienna. In 1846 he made his first tour in Germany, and sang with flattering success at most of the leading theatres. In 1851 he visited London. Here he met Hector Berlioz, who was greatly struck by his natural gifts and confided to him the tenor music in *La Damnation de Faust*, when that work was first performed—under the direction of the composer himself—in the English capital. It was not till 1867 that Reichardt was heard in Paris, where he sang at a series of concerts given in the Salle Erard. The public received him with much favour, and Hector Berlioz, who thought as well of him as ever, and who wielded great power as a critic, pronounced his voice to be "tender, sympathetic, and charming."

Not only was Alexander Reichardt a successful operatic singer and actor, as proved by his impersonation of innumerable characters, among which may be mentioned Almaviva in *Le Nozze*

di Figaro, Tamino in *Die Zauberflöte*, Raoul in *Les Huguenots*, Florestan in *Fidelio*, and Max in *Der Freyschütz*, but he shone, also, in oratorio, was a clever violinist, and published various compositions, which established his right to be considered a composer of undoubted merit. In 1858 he married a young lady belonging to one of the first families in Boulogne, and shortly afterwards withdrew from the active exercise of his profession, though, as already stated, his talent and experience were then, as before, always at the service of those engaged in organizing any scheme of benevolence.

The large concourse of people who followed the lamented artist to the grave was very great, and testified most convincingly to the high esteem in which he was held. All the leading persons in the town were present, among them being M. Baudeloque, the mayor; M. Farjon, vice-president of the local Philharmonic Society—which was founded by the Deceased, and of which he was president; Mr Bonham, the English Vice-Consul; M. Huguet, senator of the Pas-de-Calais, who had come expressly from Paris; several members of the Municipal Council; and the principal representatives of the English colony. The Rev. Edward Parr, M.A., officiated at the funeral service in the Temple of the Rue des Capucins.

CONCERTS.

MR GANZ'S CONCERT.—A large and fashionable audience assembled on Tuesday afternoon, June 9th, at No. 126, Harley Street, the attraction being Mr Ganz's annual concert, whose contributions to the programme were important, not so much in number as in quality. Mr Ganz first played Schubert's Trio in E flat, with Signor Papini and M. Libotton as his associates; subsequently introducing Beethoven's "Moonlight" sonata, and, from his own pen, a transcription of the well-known "Nightingale's Trill," followed by a concert galop, "Allons vite." It is needless to insist that a performance of these varied works by an artist so experienced as Mr Ganz is bound to have qualities deserving attention and applause. The satisfaction given yesterday was, at any rate, obvious. Among the vocalists who appeared was Mdme Jane de Vigne, described as "Cantatrice des concerts Padeloup de Paris." This lady sang "Non più mesta," and two chansons by Goddard, so as to make a decided impression. She has an agreeable voice, of large compass, can execute with facility, and is gifted with expressive power. Misses Jenny Dickerson, Mary Davies, and Kate Flinn, were also heard to advantage in favourite songs; as were Messrs E. Lloyd, Isidore de Lara, Leslie Crotty, and Bernard Lane. Mr Edwin Bending assisted Mr Ganz as accompanist. The concert was in all respects a success.

THE MISSES NELLIE AND KATE CHAPLIN'S annual concert was held at Steinway Hall on Thursday evening, June 4. The growing popularity of these young artists was clearly manifested by the large amount of patronage accorded, notwithstanding the sultry nature of the atmosphere and the counter-attraction of *al fresco* entertainments which abound at this season of the year. In the arrangement of the programme, which was "classical" to a degree, and selected with much taste and discrimination, no provision was made for "encores;" and although many of the pieces were loudly and deservedly applauded, the baneful system was steadily discontinued. The vocalists were Misses Margaret Hoare, Hilda Wilson, Aida Jenoure, Mr Orlando Harley, and Mr George Gear; the instrumentalists, Herr Pollitzer and Miss Kate Chaplin (violin), Herr Otto Leu (violin), Miss Nellie Chaplin and her young pupil, Master Chisman (piano), and the conductor was Mr George Gear. The concert opened with a fine rendering of Schumann's trio for pianoforte, violin, and violoncello, "Fantasietück," by Misses Nellie and Kate Chaplin and Herr Otto Leu. Miss Margaret Hoare sang with considerable power the scena, "Bel raggio," from *Semiramide* (Rossini), and in the second part gave with much pathos Tosti's "Mother," being equally at home in both styles. Miss Hilda Wilson created a marked impression in Beethoven's "Creation's Hymn," while Mdme Aida Jenoure grouped her two songs, "Elégie" (Massenet) and "Bolero" (Desauer), singing both very pleasingly. Mr Orlando Harley displayed his voice to advantage in "Salve! dimora" (Gounod) and "It came with the Merry May, Love" (another new song by Signor Tosti), besides joining with Miss Margaret Hoare in the duet from *La Traviata*, "Parigi o cara" (Verdi). Mr George Gear gave with effect "Les Rameaux" (Faure), and evoked the applause of the large audience. Miss Nellie Chaplin in her solos, "Fantaisie Impromptu" (Chopin) and "Mazurka" (Godard), as in the duet before mentioned with her little pupil, gave evidence of much ability and increasing command

over the keyboard; while her clever sister, Miss Kate, in her violin solo, a "Fantaisie Caprice" by Vieuxtemps, and in the duet with her instructor, Herr Pollitzer, "Adagio and Rondo" by Spohr, showed that she was gradually but surely gaining the mastery over the technical difficulties of her recondite instrument. The concert was brought to a close with an effective rendering of Pearsall's quartet, "The Watchman's Song," by Misses Hoare, Wilson, and Messrs Harley and Gear.—J. S.

THE Musical Artist's Society gave a concert at Willis's Rooms on June 6th. Miss Kate McKrill (who created a very favourable impression), Miss Annie Griffiths, Messrs Trevelyn David, Harper Kearton, Stanley Smith, and Ernest Birch, were the vocalists; the instrumentalists of the evening being Miss Madelena Cronin, Messrs Wiener, Albert, Gibson, Wright, Algernon Ashton, and Henry Smith. Compositions by the following were performed: James Lee Summers, Tobias A. Matthay, Farley Newman, Herbert Baines, Parry Cole, Dr Wolff, Sewell Southgate, Oliveria Prescott, Algernon Ashton, and two works by the late Mrs Meadows White (Alice Mary Smith), viz., part of a sonata for clarinet and pianoforte, and an effective little work for male voice chorus, with solos for tenor and baritone, entitled *The Red King*, Mr Alfred Gilbert acting as conductor in the latter work.—(Communicated.)

Mdlle CLOTILDE KLEEBOERG gave the second and last of her pianoforte recitals for the season in St James's Hall on Saturday afternoon, June 6. Selections extending from Sebastian Bach to Bizet were included in her programme. Besides examples of these composers, there were others exemplifying the genius of Haydn, Handel, Weber, W. S. Bennett, Schumann, Delibes, Mendelssohn, and Chopin, that by Weber being the grand Sonata in A flat. This fine work afforded Mdlle Kleeboerg an opportunity for showing her powers as artist and executant which she did not neglect, the applause at the conclusion being as hearty as it was genuine. Among other charming specimens of skill was Mdlle Kleeboerg's performance of two movements from Sterndale Bennett's three beautiful musical sketches, *The Lake* and *The Millstream* [why did you omit *The Fountain*, Mdlle Kleeboerg?]; Mendelssohn's Rondo Capriccioso, Chopin's Fantaisie, Op. 49, and his popular Valse in A flat (No. 3 of Op. 64), which brilliantly finished the recital. At the conclusion Mdlle Kleeboerg was unanimously called back to the platform to receive an "ovation," certainly due to her exceptional talent.

MR CARL WEBER, son of the accomplished organist of the German Chapel, St James's Palace, a pianist of exceptional excellence, gave his annual concert at Princes' Hall, when he played Beethoven's sonata in C (Op. 2, No. 3), Schumann's Phantasiestück (violin, Miss Ida Weber), as well as works by Chopin, Moszkowski, Godard, &c. Two "Miniatures" of his own composition, entitled "Schlafliedchen," and "Schneewittchens Leichenzug" (very charming little pieces indeed), were also played by Mr Carl Weber, and elicited genuine approbation. Miss Hilda Wilson was the singer, giving with taste and expression Mr Carl Weber's song, "The recall," a composition that suited her agreeable contralto voice admirably, as well as "The worker," by Gounod. The violinist was Miss Ida Weber, who, besides the duet with her brother already mentioned, played, remarkably well, a romance by F. Ries, and a scherzo by Spohr. The concert altogether gave perfect satisfaction.

MDLLE MARIE DE LIDO gave a *matinée musicale* (by kind permission of Major and Mrs Wallace Carpenter), at 28, Ashley Place, Victoria Street, on Thursday, June 11, under the immediate patronage of T.R.H. the Duke and Duchess of Edinburgh, when a crowded and fashionable assembly graced the occasion. The artists assisting were Misses Hope Glenn, Clara Myers, the Countess Sadowska (her first appearance in the concert-room in England), Mr Hirwen Jones, and Mr Frank Walker (vocalists); Messrs Willem Coenen and Gustav Ernest (solo pianists), the conductors being Messrs Coenen, Ernest, and Henry Parker. The first part of the programme was devoted to the performance of the cantata, *Love's Conquest* (Ernest—Stewart). The characters were thus apportioned: Mdlle Marie De Lido (Bessie), Miss Clara Myers (Lucy), Mr Hirwen Jones (Robin), and Mr Frank Walker (Walter). A fine ensemble was the result, and the various pieces were capitally rendered, each in turn receiving well-merited approbation. The concert-giver's charming voice and artistic singing of the air, "The bright stars decked the brow of night," and, subsequently, in the recit. and air, "The first sweet dawn of early love," created a marked impression. A word of praise is due to Mr Hirwen Jones for the quality of his work, which was especially noticeable in the tenor air, "To what can I compare thee, love." In the concerted music Miss Myers and Mr Walker rendered valuable service. Mr Ernest accompanied the cantata throughout *con amore*. The second part was miscellaneous. It opened with a very fine performance of two solos for pianoforte, "Romance" (Rubinstein) and "Etude" (Liszt), by Mr Willem Coenen; Mr Ernest following with a spirited rendering of Liszt's

"Hungarian Rhapsodie, XIV." Miss Hope Glenn sang admirably "Like to Like" (Denza), followed by the Countess Sadowska, who gave "Air de Psyché" (Ambroise Thomas) with much expression; Miss Clara Myers also pleased much in both her songs, "The last regret" (Moir) and "Along the shore." The other vocal pieces were "Jerusalem," sung with vigour by Mr Frank Walker and accompanied by the composer; "Vieni con me vegar" (Novara), Mr Hirwen Jones; a ballade, "Pâle et Blonde" (A. Thomas), by Mdlle De Lido, who afterwards joined the Countess Sadowska in a Russian duet by Dargomizski, which afforded both pleasure and amusement. The concert concluded with a *petite comédie* by F. Coppée, the characters being well sustained by the Countess Sadowska and M. Stéphane.

MISS HELEN MEASON'S Invitation Concert was given on Monday, June 8th, at Steinway Hall. The following artists assisted: Mdme De Fonblanque, Mdlle Alice Roselli, Miss Helen Meason, Messrs Traherne and Cecil, Mr Gilbert Campbell, Mr George Grossmith, Messames Cronin, Pinart, Thouless, and Agabeg. Several of Miss Meason's pupils (amateurs) also added to the pleasure of the concert by singing remarkably well, especially Miss Edith Joyce, and doing justice to their instructor. Among the songs given by the artists, that of Herold, from his opera, the *Pré aux clercs*, "Souvenirs du jeune âge," pleased most, the talented singer, Mdlle Alice Roselli, being called upon to repeat it, which she partly acceded to by giving the last verse again. Another encore was obtained by Miss Helen Meason in a song by Tosti, and the young duet singers, MM. Traherne and Ernest Cecil, came in for a full share of applause on each occasion they appeared. Miss Madelena Cronin and Miss Josephine Agabeg might have selected more agreeable pieces than those by Liszt, which were on the programme. Both ladies are excellent pianists, and their talents should be dedicated to something better than acrobatic feats.

PROVINCIAL.

NORWICH.—At the St Andrew's Hall Organ Recital, on Saturday afternoon last, Dr Bunnett, F.C.O., played—Overture, *Zanetta* (Auber); Andante con moto (Boyton Smith); Pastorale in G (Merkel); Sylvana, menuet (Lee); Organ Concerto in A (Arne); Andante in E flat (Bunnett); Fuga in D major (Bach); Aria, "Lascia ch'io pianga" (Handel); Andante from 11th Symphony (Mozart); Overture, *Huguenots* (Meyerbeer).—The St John's Maddermarket Choral Society gave their sixth concert on Thursday evening, May 28th, at Noverre's Rooms, under the patronage of the Sheriff of Norwich, the Deputy-Mayor, and others, when Barnby's cantata, *Rebekah*, was performed with band and chorus of sixty performers. The principal vocalists were Mrs Marriott, Mr J. M. Hayden (Salisbury Cathedral), and the Rev. E. J. Alvis; Mr J. Arthur Harcourt conducting. The second part included "In native worth" and "A Sailor's Grave," by Mr Hayden; "The Bird and the Maiden," Mr Plumb, with clarinet *obbligato* by Mr Ward, and pianoforte accompaniment by Mr Harcourt; a pianoforte duet by Miss Ella and Miss Marriott; the valse, "L'Ardita," by Mrs Marriott (encored); and "Anchored," by the Rev. E. J. Alvis (recalled).

REDDITCH.—CHORAL FESTIVAL.—On Friday, June 5th, the choral festival of the Bromsgrove Branch of the Worcester Church-Choral Association was held in St Stephen's Church, which was crowded. The following choirs took part:—Redditch Parish Church, St George's, Bromsgrove Parish Church, Selly Oak, Moseley St Agnes, King's Heath, Bromsgrove All Saints', Alvechurch. The service, which was full choral, was admirably rendered. Mr Tirbutt, organist of Bromsgrove Parish Church, was at the organ, the choirs being led by Mr Milward, choirmaster of Worcester Cathedral. The sermon was preached by the Rev. C. Strange, vicar of Edgbaston.

NOTTINGHAM.—On the anniversary of the birthday of Mr Henry Farmer, which interesting event occurred a few days ago, he was the recipient of many tokens of good wishes and esteem, but none were more appropriate or more graceful than the gift presented to him by the members of the Nottingham Amateur Orchestral Society, of which he is the honorary and honoured conductor. The gift took the form of a dozen volumes of the pocket edition of the stringed trios, quartets, quintets, &c., of Beethoven, Mendelssohn, and Schumann, in full score, beautifully bound, and enclosed in a Russia leather case bearing a suitable inscription. Mr Farmer, in acknowledging the gift, expressed the pleasure he felt in being connected with the society, and although he had determined to accept nothing for his services, which were entirely *con amore*, the gift took a form so useful and acceptable to him that he could not refuse it. We are sure there is not a reader of *The Musical World*, or any one acquainted with Mr Farmer or his works, but will join us in wishing him "Many happy returns of the day."

BRIGHTON—SUCCESSFUL LOCAL STUDENTS.—The following students in the class of Mr Alfred King, Mus. Bac., at the Brighton School of Science and Art, recently presented themselves for examination in connection with the Society for the encouragement of Arts, Manufacturers, and Commerce, John Street, Adelphi, all of whom were awarded certificates. The examination embraced the elements of music, harmony, counterpoint, and musical history:—Botting, Herbert William, 16—Theory of Music (1st Class); Cutlack, Bertha, 20—Theory of Music (3rd); Nott, Rosa Richa, 21, teacher—Theory of Music (2nd); Potter, Frances Martha, 30, music teacher—Theory of Music (1st); Raine, Alice, 20—Theory of Music (2nd); Von de Heyde, Florence Charlotte, 17—Theory of Music (2nd); and Wynn, Esther, 19, teacher—Theory of Music (3rd).

STRAUSS' BAND AT THE INVENTIONS EXHIBITION.

"In order that Herr Eduard Strauss may have the opportunity of playing some of the finer portions of his repertoire less suited to open-air performance, it has been decided by the Executive Council that he shall play in the Royal Albert Hall to-day (Tuesday), from five p.m. till seven p.m., instead of in the garden." So ran an announcement made in Tuesday's programme and elsewhere, the effect being to draw general attention, and, aided by damp, chilly weather, to fill the great South Kensington building. The fundamental reason for this special performance is no secret, but may be found by reference to the adverse opinions passed upon Herr Strauss' orchestra immediately after its *début*. It was properly felt that a famous body of instrumentalists engaged by the Executive Council at a large expense should have the best possible opportunity of setting itself right. The concert of yesterday afternoon, therefore, was, in some sort, a challenge to criticism, and meant, also, to be a vindication. We fail to discover in the programme more than one or two pieces other than those usually played in the open air; but the fact need not be insisted on. Out of ten selections, six were waltzes and polkas. These the orchestra rendered with a full measure of the qualities to which we did justice a few days ago. In some high respects the Viennese band stands pre-eminent as far as ball-room music is concerned. Its unity, due to constant performance as a body under a single conductor, is remarkable; its touch is light and delicate enough for the crispness essential to dance compositions; and Herr Strauss is able to exercise a perfect control which allows the most charming effects of *tempo rubato*. Perhaps all these merits were most fully exemplified yesterday, when the well-known "Annen" polka was played. Nothing could have been better of its kind than the piquant waywardness infused into the music by the conductor's commanding beat. The waltzes were characterized in like fashion, if not to the same extent. Among the works of a higher class were Chopin's "Funeral March," scored for the orchestra by Herr Eduard Strauss, with effects of percussion more striking than beautiful; Schubert's "Ave Maria," and an arrangement, also by the conductor, of the English song, "Once I loved a maiden fair." The immense audience applauded everything with unvarying emphasis.—J. B.

VISITING ADELINA PATTI.—One of our local contemporaries announces with considerable gusto that Mrs Adelina Patti has invited Mr Slosson, the well-known pigeon-pool player, to visit her old feudal castle in Wales. It is no uncommon thing for this hospitable lady to invite people to visit her at her home, but there are very few instances where her invitation has been accepted by citizens of this republic. If going to visit Patti involved no more trouble nor expense than a horse-car ride or a brisk walk, or even half a day's travel on a railroad, it is reasonable to suppose that Mrs Patti's beautiful villa would be crowded with Americans all the time. But in order to avail himself of this charming lady's hospitality a Chicago man would have to go to the expense of a railroad ticket to New York, a passage to Liverpool, a ticket from Liverpool into Wales over the Yellyliddi and Ththdlli railroad, and 'bus fare from Ththdlli to Ythliddith, where Mrs Patti's villa is located; then would follow the expense of the return trip. The cost of such a trip would be large, and it would involve a considerable lapse of time. We believe there are two American journalists who went abroad for the special purpose of visiting Mrs Patti; we refer to Mr Michael de Young, of the San Francisco *Chronicle*, and Mr Edward Rosewater, of the Omaha *Bee*. Although they had free passes most of the way, and carried basket lunches, the cost of the journey in each instance exceeded £250 sterling, and both of the editors in question were seriously injured by being thrown from their horses while out hunting Welsh rabbits in Mrs Patti's well-stocked preserves.—*Chicago News*.

MUSIC IN THE COLONIES.

(From an Occasional Correspondent.)

The Victorian Tonic Sol-fa Association held a musical competition and awarded prizes on the 7th inst. in the Athenæum Hall; this is quite a new association in Melbourne, but it displays great energy. The result of this competition was most successful in every way.

The Musical Association held a meeting on Saturday night the 11th inst. An interesting paper on the subject of "Musical Degrees" was read by Mr J. Summers. The Association being asked by the newly-formed Society of Organists to define the term Musical Professor, it was resolved "That Professors of Music shall mean those persons who devote the whole of their time to music and its practice and gain their livelihood thereby."

The feature in this month's concerts has been the 172nd concert of the Melbourne Liedertafel, which took place in the Town Hall, April 13, in the presence of His Excellency the Governor, Lady Loch, Lord and Lady Lymington, Sir Wm. Clarke, Bart., and a great representative audience. The first part of the programme consisted of the performance in its entirety of Brahms' cantata, *Rinaldo*. The libretto of this cantata is founded on the episode of Rinaldo and Armida in the *Jerusalem Delivered* of Torquato Tasso. The work is written for tenor solo, and chorus of men's voices. The full orchestral score was used on this occasion. The performance of the work is honourable to the Liedertafel, and its repetition will be looked forward to with interest. The second part of the programme consisted of Beethoven's Overture in C, Op. 124, composed in 1822; a Triumphant March, composed by Signor Fittipaldi: "The Shadow Song" from *Dinorah*, and various part-songs. Herr Siede's arrangement for voices and orchestra of Suppé's "Teufels March," from his opera, *The Devil on Earth*, was enthusiastically received, as, also, was Signor Zelman's spirited composition for voices and orchestra, entitled *The Dance*.

The Metropolitan Liedertafel (another men's chorus society) gave a social evening for gentlemen only in the Athenæum Hall on the 14th inst. Mr Frank Boyle, a tenor singer who has recently arrived from England, made his first appearance. He sang "The Distant Shore" (Sullivan), "Meet me once again," and the cavatina "Salve dimora," from Gounod's *Faust*. Mr Boyle found much favour with his audience. The fine choir of the Liedertafel sang their part-songs with taste and expression.

A concert in aid of the funds of the Servants' Training Institute was given in the Prahran Town Hall on April 15th. Lady Loch, Lady Stowell, and Sir Arthur Nicholson, Bart., were amongst the patrons present. The entertainment commenced with Henry Smart's duet "When the wind blows in from the sea." Herr Hartung was warmly applauded for his rendition of Watson's song, "Only the sound of a voice." Miss Christian, R.A.M., was received with great favour, and was recalled for singing "Canst thou believe?" by Giordani. Randegger's fine trio, "I Naviganti," was never better performed than it was on this occasion by Miss Christian, Mrs Linacre and Mr S. Lamble. Mr H. Curtis and Mr W. Hunter, at violin and piano respectively, performed De Beriot's Fifth Air and a Cavatina by Raff. Miss Bailey played Chopin's Impromptu in C sharp minor with success. The funds of the institution will be greatly augmented by this concert.

La Petite Mademoiselle, Charles Lecocq's opera, is having a prosperous run at the Theatre Royal. At the other theatres *Called Back*, *Fedora*, and *The Iron Master* have had successful runs.

H. J. S.

Melbourne, April 20, 1885.

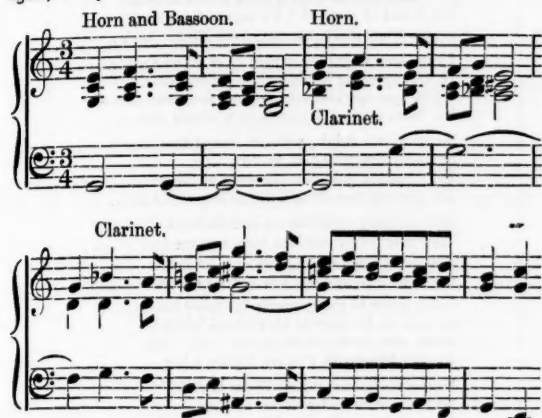
Mr Augustus Harris informs us that Mr Elliott Galer's new drama, entitled *A True Story*, will be produced at Drury Lane Theatre either this evening (Saturday) or on Monday next. It is an elaborate five-act comedy drama, in which the great scene of excitement will represent the bombardment of Paris.

Hans von Bülow is ready to visit our shores next season. The great pianist has pretty well quarrelled with everybody he could over in Europe; has thrown down his *bâton* before the Duke of Meiningen; told Berlin and Vienna orchestras that they did not know how to play Beethoven; and fired off his stormy temperament at innumerable private individuals. I fancy that he will turn on the tap of mildness when he reaches our shores; dollars smooth down many a turbulent spirit.—*Freund's New York Music and Drama*.

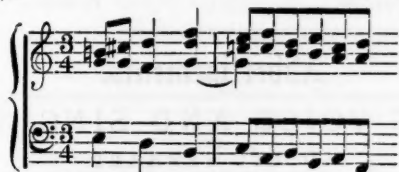
MR E. D'ALBERT'S OVERTURE.

(To the Editor of the "Musical World.")

DEAR SIR,—I should like to hear Mr Eugène d'Albert's overture again, if only for the sake of this charming "motif :"—



the sixth bar of which, to sound less harsh, might have been written :—



I am, yours faithfully,

X.

M. Garcin, third conductor at the Grand Opera, has been elected conductor of the Conservatory Concerts, Paris, the other candidates being M. Jules Danbé, conductor at the Opéra-Comique; M. Ernest Guiraud, professor at the Conservatory, and composer of *Piccolino*; and M. Benjamin Godard, composer and conductor of the Concerts du Cirque d'Hiver.

CRYSTAL PALACE PARK ILLUMINATIONS.—On Saturday evening, June 6th, the summer fête season at the Crystal Palace was brilliantly inaugurated. The bad weather during the day had been highly discouraging, but when the rain finally cleared off Messrs C. T. Brock & Co. set to work, and soon had prepared on the lawns near the archery grounds, on the adjoining lakes, in the maze, and in the prettily wooded surroundings of the lawn a magnificent spectacular effect. The way from the Palace to the special scene of illumination was indicated by lines of coloured lamps and trees bejewelled with twinkling lights of varied hues. Then, where the efforts of the illuminators began to concentrate, Chinese lanterns hung more thickly from the bows, the ground was studded with Gothic arches outlined in fire, and the little oil-lamps were girt like garlands of ivy round the trunk of every tree. A new feature in the illumination of the grounds is the employment of many large arc lamps, which shed electric light on the walks and terraces from elevations carefully studied to avoid interference with the effect of the multitude of smaller lights near the ground. The promenade of the evening was marked out by dazzling lines of light festooned and clustered in imitation of the Champs Elysées en fête. The avenue was closed with a blazing device to stand for the Arc de Triomphe, while on one side of the avenue, as if to represent in the scheme of illumination L'Ecole des Beaux Arts, the band stand had its circular lines picked out in ruby and emerald fires. Here the Scots Guards Band, under Mr J. P. Clarke, discoursed music to the promenaders, and the programme was varied by the songs of the London Vocal Union, under Mr Fred Walker's direction. On the lake the enchanted mirror effect, which gave so much satisfaction last year, was repeated, and the boats with lines of Chinese lanterns flitting over the waters added to the fairylike charms of the scene. These illuminations, we understand, are to be repeated every Saturday evening during the summer season.—D. N.

HANDEL COMMEMORATION—A HUNDRED YEARS AGO.

(From Berrow's "Worcester Journal," June 9th, 1785.)

"The performances in Westminster Abbey, in commemoration of Handel, are allowed, even by the most fastidious foreigners, to be superior to any musical festival ever celebrated in Europe; in fact, there is nothing similar to them in history, or even in fable. Can the imagination form anything more beautiful than a magnificent temple whose pointed vaults ascend to heaven; an immense crowd of the most amiable and wealthy inhabitants of the first city in the universe; the interesting spectacle of a Royal Family, whose beauty, charms, and goodness, captivate every eye and heart; and that prodigious orchestra which never before had existence on the earth, and which by its admirable arrangement seems, like music itself, to descend from the skies? It has never been possible, till the present period, to assemble above six hundred musicians in one performance; and, what is still more extraordinary, without impeding by their number the most accurate and finished execution. The musical festivals of the greatest magnitude in Italy are those at Venice, the courts of Florence, Ferrara, Parma, and Naples; all which, during the last two centuries, offer nothing equal in number to the astonishing spectacle now exhibiting in Westminster Abbey."

—o—
WAIFS.

Signora Casanova-De-Cepada has returned from Seville to Paris. The tenor, Deliliers, is re-engaged at the Teatro Costanzi, Rome. Anton Rubinstein is working in St Petersburg on a new sacred opera.

Albert Vizentini has temporarily left St Petersburg and is now in Paris.

Signora Bruschi-Chiatti is engaged for next season at the Teatro Apollo, Rome.

Signor Machado is setting a libretto entitled *I Doria*, and written by Ghislanzoni.

Carolina Ferni, the lady violinist, has been playing lately in Venice and Padua.

A new opera, *Evelia*, music by Virginio Cappelli, will shortly be produced at Pistoja.

There is to be a season of Italian opera this winter at the Teatro San Giovanni, Oporto.

Jules Massenet's *Hérodiade* has been successfully produced in Frankfort-on-the-Maine.

The season at the Teatro dell' Alhambra, Rome, was opened with a performance of *Rigoletto*.

The season at the Teatro Balbo, Turin, was brought to a close with a performance of Flotow's *Martha*.

An Orchestral Society has been formed in Venice, and will give concerts there during the bathing season.

Une Nuit de Cléopâtre and *Le Chevalier Jean* will be performed next season at the Stadttheater, Cologne.

Another infant phenomenon, in the shape of Livia Dentale, a pianist eleven years old, has cropped up in Naples.

M. Lambert Massart, professor in the Paris Conservatory, has been created a Knight of the Spanish Order of Carlos III.

After only four performances of *L'Africaine*, the season at the Politeama, Florence, was brought to a premature conclusion.

L'Elixir d'amore, with Signorina Teodorini and Masini in the two principal characters, has proved very attractive in Barcelona.

M. Carvalho has engaged for the Paris Opéra-Comique, M. de Grave, a bass who is very popular in Lyons, Lille, and at the Hague.

The Grand Duke of Weimar has created Felix Mottl, conductor at the Theatre, Karlsruhe, a knight of the Grand-Ducal Order of the Falcon.

Mdme Katharina Klafsky will shortly fulfil a short engagement at the Imperial Operahouse, Vienna, when she will sing in *Die Walküre* and *Don Juan*.

A new operetta, *Die Wette*, words by Julius Zähler, music by Alphonse Maurice, has been successfully produced at the Theatre Royal, Dresden.

An annual grant of 44,900 crowns has been voted the Royal Conservatory of Music founded at Stockholm in 1771, under the reign of Gustavus III.

Mdme Adelina Patti will make a concert tour through Europe next season, with Herr Pollini, of the Stadttheater, Hamburg, as her business-manager.

The next performance of *Lohengrin* at the Royal Operahouse, Berlin, will be the two-hundredth since the work was first produced there, on the 23rd January, 1859.

The Conservatory of Music, Copenhagen, dates from the 2nd January, 1867, and owes its origin to a legacy of 142,000 crowns, bequeathed by P. W. Moldenhauer.

A Committee has been formed for the purpose of placing two memorial tablets, one to Lauro Rossi and one to Ronchetti-Monteviti, in the Milan Conservatory of Music.

The girl violinists, Clotilde and Adelaide Milanollo, have been playing successfully at the Residenztheater, Dresden, whence they were to proceed to Karlsbad and Prague.

In consequence of the temporary indisposition of Signora Stahl, the Italian operatic season in Buenos Ayres opened with *L'Africaine*, instead of *Le Prophète*, as at first intended.

The band of the Pomeranian (Blucher) Hussars made their debut at the Exhibition on Monday. They possess great executive facility, playing rapid passages with remarkable skill.

Heinrich Vogl, of the Theatre Royal, Munich, will, in the autumn, start on a tour, in the course of which he intends visiting the principal cities of Germany and giving thirty concerts.

M. Audran, composer of *La Mascotte*, is said to have given up, provisionally at least, writing operettas, and to be busy on a serious libretto, furnished by MM. François Coppé and Paul Ferrier.

The Countess Metauretta Toricelli, who enjoys a high reputation among her compatriots as a violinist, has been playing in Leghorn with much success, and will shortly start on an extended tour in Italy.

The following new operettas will be produced next season at the Theater an der Wien, Vienna: *Der Vice-Admiral*, by Millöcker; *Nanon*, by Genée; *Der Holländer*, by Bayer; and *Der Zigeunerbaron*, by Strauss.

Sig. Lamperti, the new manager of the Teatro Apollo, Rome, has, it is asserted, already secured, among others, Signore Ferni, Teodorini; Signori Marconi and De Negri, tenors; Battistini and Sparapani, baritones; and Nannetti, bass.

Her Majesty the Queen has been graciously pleased to contribute, by General Sir Henry Ponsonby, through Dr William Howard Russell, the chairman of the late annual dinner of the Newspaper Press Fund, a donation of £50 to that institution.

According to report, it is M. Rovira, formerly manager of the Italian opera company at the Teatro Real, Madrid, who intends endeavouring to re-establish the Théâtre Italien in Paris, and, furthermore, it is stated that he has secured Mdme Adelina Patti for thirty performances.

Among the memorial offerings from Lord Tennyson, Mr Browning, and other English authors and artists, which Mr W. R. S. Ralston took over to Paris to lay upon the coffin of Victor Hugo, was a copy of Mr Charles Salaman's musical setting of the poet's exquisite lines, "A toi, toujours à toi," which was only published the week that Hugo died. In a characteristic letter to Mr Salaman, the poet gave him permission to use the verses on condition that any remuneration due to him as author should be given to the poor of London. Mr Salaman has just composed a grand funeral march for orchestra in memory of Victor Hugo, which it is to be hoped will soon be heard in public.

A FASHIONABLE "AT HOME."—(From a Correspondent)—I was at Mr Fredk. H. Cowen's musical "at home" on Tuesday last. Evidently his are the most popular entertainments of the season, for instead of the usual "ten minutes stay," which as a rule at this time of year is all that can be spared to such like afternoons I noticed a crowded assembly of fashion and beauty arrive and not disappear until long after the hour named by the hospitable host. And, no wonder! Who would leave while there to be heard Miss Hope Glen, Miss Mary Davies, Mrs Hutchinson, Mr Edward Lloyd, Mr Santley, Mr Foley, Mr Oswald, and many other favourite "stars" of the professions? Besides which, amongst the guests were Mrs Parton looking very handsome in her rich attire of black silk, Mrs Darrell in a beautiful harmony of grey, Miss Hollingshead (as usual dressed with unquestionable taste) in a fawn color costume of the latest style silk canvass, Miss Ellicott in a red shot and shaded silk which leads me to suppose that variety of tint is still in vogue and Mrs Arthur Levy in a matchless electric blue cashmere trimmed with cream lace. I observed cream hats predominated those who considered the weather too inclement for summer costumes compromised the matter with the head gear. I think "cream hats" should be given the name of "en-tous-cas."

MINNIE ADAIR.

I have gazed upon beauty in splendour arrayed,
'Mid the lovely of many a clime have I strayed,
But I said of them all "Ye have nothing so fair
As the sweet native charms of my Minnie Adair!"

I have been where the daughters of sunny Castile
In warm-glowing freedom their graces reveal,
Where eyes sparkled brightly, and faces were fair—
But there was not among them a Minnie Adair!

Sweet Minnie Adair, with her eyes of the blue,
So archly bewitching, so tenderly true,
Her tresses of gold, like the sheen of the morn,
Her movements untrain'd as the step of the fawn.

Ah! the glow of her cheek, and the light of her eye,
They're brightest and best when her true-love is nigh;
And if ever pale sorrow oppresses her heart
It's when from her side I'm forced to depart.

Leave power to the monarch, the miser his gold,
In fame let the warrior his mistress behold;
Great, rich, or renowned, ye own not a share
Of such treasure as I in my Minnie Adair.

I covet no favours the world can bestow,
Its fickle caresses I seek not to know;
And were they all mine, I'd resign them, I swear,
For the unchanging bosom of Minnie Adair.

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